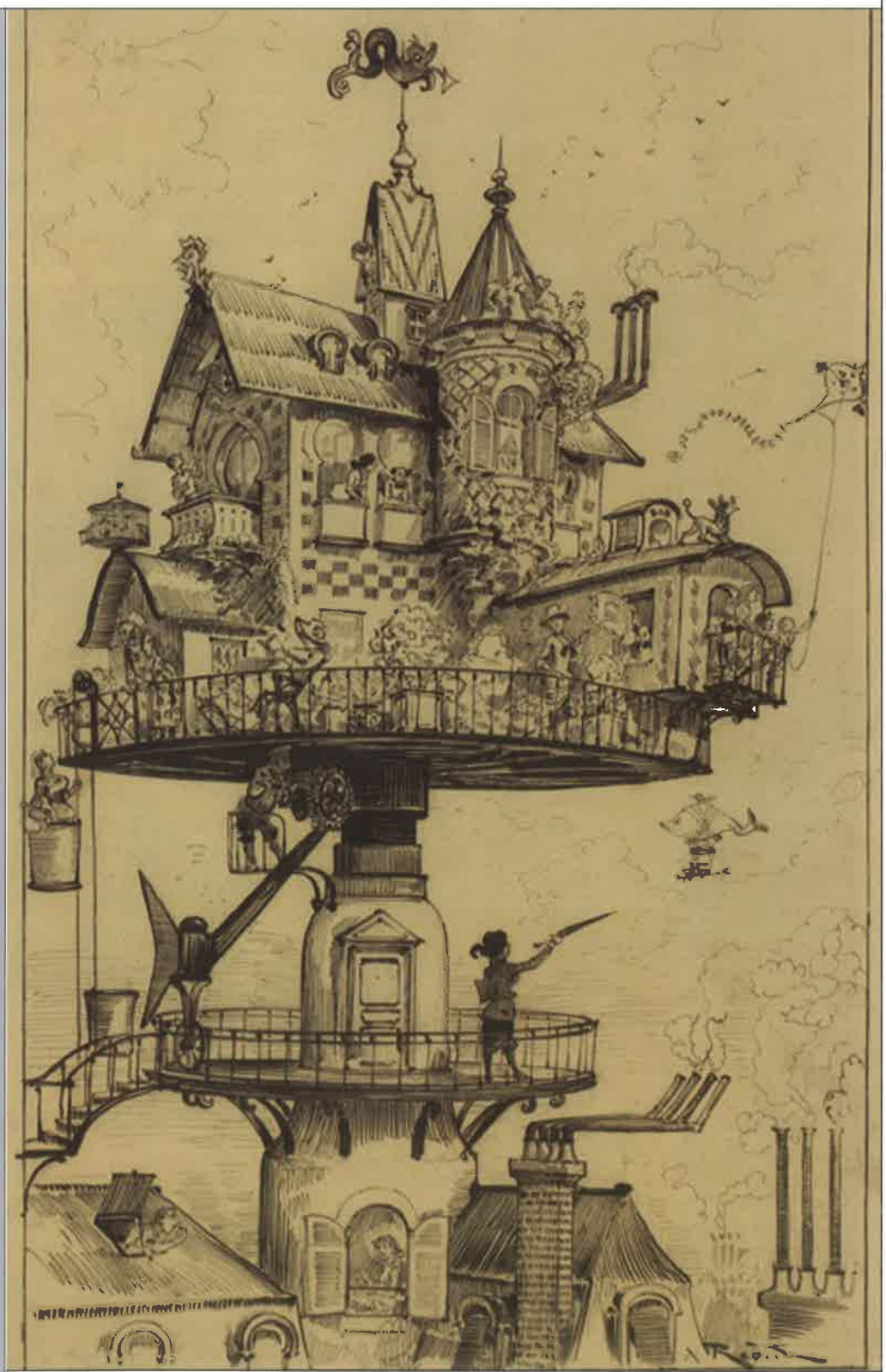
IMAGE FILE

A Journal from the Curt Teich Postcard Archives, Lake County Discovery Museum VOLUME 16 NUMBER 1 2008



Rotating house on a rooftop in Paris, as envisioned by Albert Robida in his 1883 book The Twentieth Century. *Whirligigal, or revolving, architecture began taking people's fancy in the early twentieth century. While some thought it frivolous, others saw its practical applications and believed it would be the wave of the future for the work place and home. Image courtesy of the author.*

- THE WHIRLIGIGAL DWELLING
- THOMAS L. GREER: A LIFE FROM POSTCARDS
- GOOD TIMES IN BAD LOBENSTEIN
- CATALOGING NOTES
- INDICIA: Recent Publications

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The movement of Richard Foster's 1967 rotating house is said to be indiscernible to those inside. The glass walls surround a platform seventy-two feet in diameter that pivots around a ball-bearing assembly in the stair core. Nine rooms radiate out like pie sections. Image courtesy of the author.

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THE WHIRLIGIGAL DWELLING

By Chad Randl

A satirical story published in the Boston Globe in 1890 describes the invention of a rotating house powered by an enormous wound spring. This "whirligigal dwelling," like a giant clockwork, turned slowly throughout the day keeping preferred rooms bathed in sunlight. However, as the designer illustrated this new capability to a visitor, there was a loud crash and the house started to accelerate. The visitor recalled the ensuing events stating that, "Then I knew the giant mainspring had broken loose, or something of that sort, and was causing the otherwise fairly staid and sensible house to indulge in a wild and delirious waltz. Faster and faster we flew, until finally the sunshine seemed to come in at the window in a steady sheet of blazing light."[1]

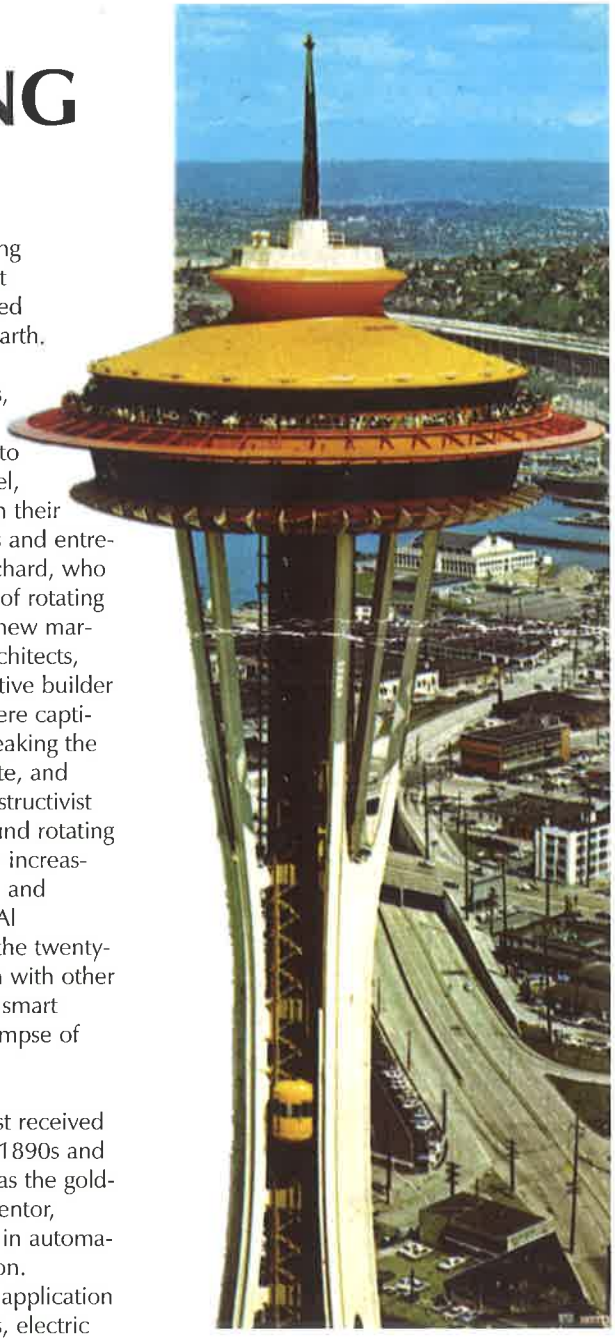
Disastrous endings to the earnest hopes of rotating house inventors were a common theme threaded through popular accounts of this building form. Over the past hundred and thirty years descriptions in numerous newspaper and magazine stories, a Broadway farce, two movies, and a novel show the rotating house usually meeting with an ambivalent reception.[2] They were praised by health officials for maximizing the salutary effects of sunlight and ventilation, but were lampooned in essays and editorials as proof that modern society had run amuck. Rotating houses were dismissed by the architectural establishment as foolish follies at the same time many assumed them to be houses of the future. As symbols of technological progress, they generated excitement along with a wariness about how that progress would affect established traditions of the home and hearth.

"Houses Now On Rotary Platforms" is the headline for a 1904 New York Times *article about houses like this one, designed by Dr. Pellegrin and architect Petit of Paris. The early rotary houses reflected the popular architectural styles of the day. Image courtesy of the author.*

Designers, inventors, engineers, and tinkers ignored signs of a hesitant public and continued to develop homes that turn, swivel, and pivot, with a confidence in their inevitability. Amateur inventors and entrepreneurs such as Dudley Blanchard, who patented an 1890 tornado-proof rotating house, were striving to create new markets and earn their fortune. Architects, such as New York City speculative builder Clarence True, in the 1920s were captivated by the possibilities of breaking the connection between design, site, and sunlight. Expressionist and constructivist designers such as Max Taut found rotating homes well matched to an age increasingly inundated with machines and movement. Engineers such as Al Johnstone at the beginning of the twenty-first century integrated rotation with other high-tech features in the latest smart home designs which gave a glimpse of the future.

The rotating house concept first received serious attention between the 1890s and the 1920s — a time regarded as the golden age of the independent inventor, when great strides were made in automation and mechanical locomotion. Rotating homes were a logical application of internal combustion engines, electric motors, and rolling-element bearings developed during this period. A range of related structures including railroad turntables (1850s), rotary jails (1880s), rotating theatre stages (1890s), and later, rotating restaurants (1960s) — helped spur residential designs.

Yet, despite the fervent work of their designers, most rotating home plans never made it beyond the drawing board or the patent office. A wealth of coverage in popular magazines and newspapers discussing plans and rumors of plans for rotating homes reveals that even unbuilt, the concept was newsworthy and intriguing. Whether actually constructed, feasible but unbuilt, or pure fantasy, the rotating house designs developed over the past century fit within one of two general types: those with components that rotate within the structure and those in which the structure itself rotated.



The Space Needle has been a part of the Seattle, Washington skyline since the 1962 World's Fair. The SkyCity restaurant, housed in the flying saucer-like top, rotates a full 360 degrees every forty-seven minutes offering a panoramic view of Seattle and the Olympic and Cascade Mountains. Curt Teich Archives, detail, D18530. 1973.

Internally Rotating Designs

Internally rotating house designs were the offspring of labor, time, and space saving apparatus developed in the eighteenth and nineteenth centuries. Thomas Jefferson's closet and rotating desk and Elizabeth Howell's self-waiting table (later known as the Lazy Susan), exhibited at the 1893 Columbian

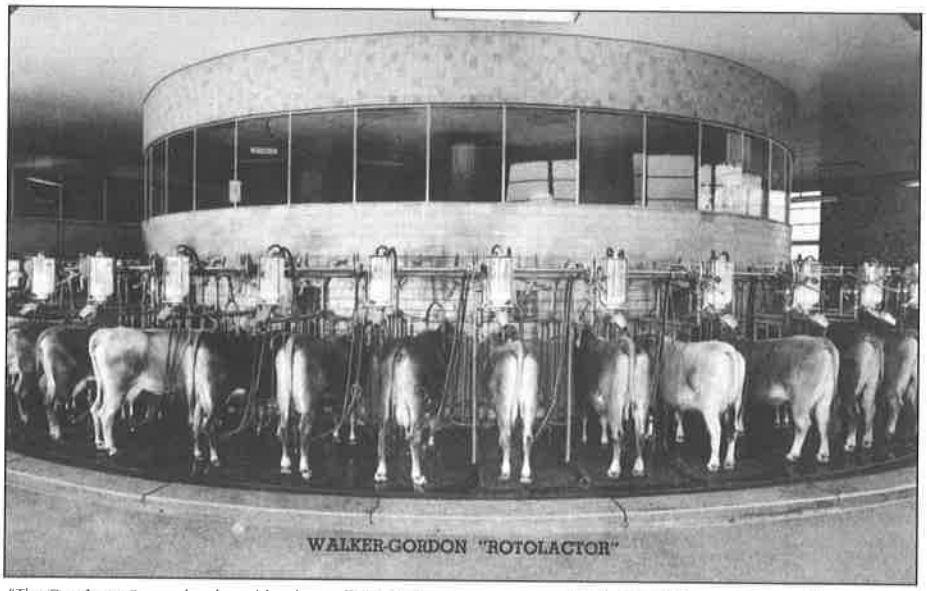
Exposition, were tools of ingenuity and efficiency. The most closely related ancestor of the turning house was undoubtedly the rotating theatre stage invented in Germany in the 1890s.[3]

Internally rotating designs featured a turntable with two or more partitioned sections each devoted to a distinct function — usually one incorporated kitchen facilities, another a bed, another a dining table or couch. The platform was turned to alternate which section faced the main living space, in effect repurposing that space to meet the occupant's immediate needs. Basic versions like Earl Tate's 1914 patent were divided into only two parts, one featuring a bed, the other a table, buffet, and sideboard.[4]

Pasquale Cimini's more elaborate design form developed four years later included a turntable divided into kitchenette, dresser, bed, and closet sections.[5] It was one of the first to incorporate a washtub and stove, taking on the challenge of adapting fittings and fixtures that would bedevil rotating house designers for years to come. Like the Tate design, Cimini supported his turntable on a recessed ball bearing race set into the floor structure.[6]

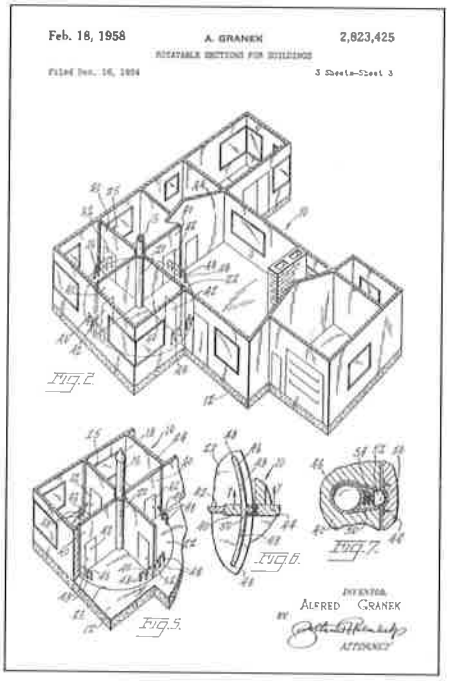
Complicated assemblies of springs, latches, gears, cables, weights, casters, and hinges enabled the turntable's furnishings to extend into the room for use and retract for rotation. Tate, Cimini and others working on internally rotating designs aimed to wring the maximum utility and versatility from the typically cramped urban apartment unit. They got rid of that most wasteful and inflexible space — the hallway — and freed rooms from their association with specific functions (that were only undertaken during limited periods of the day). Conceptually, these designs were similar to traditional Japanese house plans and Modernist open plans where primary living spaces were multifunctional and adaptable.

New internally rotating house schemes accompanied post-World War II mass suburbanization. Alfred Granek's 1954 ranch house design featured a sizable four-section turntable with plenty of space for a conventional dining table, sofa, or bedroom set.[7] Spacing of the partitions could be varied to suit the owner's wishes. As Granek's design illustrates, the internally rotating house could have an entirely ordinary appearance that need not reveal its peculiar capabilities. The partitioned turntable kept a secret that revealed only when in motion — like the mystery novel's revolving bookcase that opens to a covert secret passage. Those gadget-laden designs with fold down and pop up furnishings that helped convert a kitchen into a bathroom or into a study at the push of a button were all the more alluring.



"The Rotolactor" was developed by the Walker-Gordon Dairy as a completely "hands-free" sanitary milking system. The carousel-like system could clean, wash, and milk fifty cows in ten minutes. Curt Teich Archives. 2C344. 1952.

Yet, despite the purported advantages of the internally rotating home, designers were unsuccessful at winning popular acceptance for the concept. First among their drawbacks were the interpersonal challenges such a design imposed. The concept may have worked well enough for a single occupant, but would likely become unworkable when multiple residents shared a space where only one activity can effectively occur at a time. Patents and newspapers did not address the conflicts that would inevitably arise when one resident wants to use the main room as a bedroom while another wants to dine there.



The internal revolving platform in Alfred Granek's house plan was designed to be rotated manually using a system of ball bearings. Doors allowed access to the sections that were rotated away from the main room. Image courtesy of the author.

The greatest technological impediment to a viable internally rotating house was incorporating sinks, stoves, toilets, and electrical connections into the turning platforms. Without these features the benefits of a rotating design were only partially realized; with them, the project was much more complicated and expensive. The prospect of maintaining all of the requisite valves, fittings, and bearings, as well as the adjustments to daily life necessitated by the internally rotating house probably explains the lack of success their designers had in developing more support for the idea.

Externally Rotating Designs

While internally rotating designs focused inward to improve the spatial qualities and efficiencies of the interior, externally rotating houses mediated between the structure's inhabitants and the world outside. Designers wanted to harness the environment, to bring under submission the sun and put it to controlled use. Throughout the past century externally rotating house designs reflected artistic movements and architectural trends. In recent decades, these homes have accommodated neatly the rising cultural importance placed upon views and popular expectations for a techno-futuristic space age.

The twentieth century opened with considerable interest in the therapeutic possibilities of rotating houses, as doctors prescribed solar radiation and fresh air for a variety of ailments. In 1903 and 1904 American and European newspapers and medical journals announced a design by a Parisian architect and a doctor premised on their belief in the sun's healthful benefits.[8] A gasoline engine turned the glass walled structure, enabling patients to remain in sunlight throughout the day. Although New York City's health commissioner questioned its feasibility, he noted that, "[I]f rotating

houses are possible there can be no discussion of their desirability. The sun kills disease germs. Its rays constitute the best disinfectant known." He added, "Rotating houses, constructed to point toward the sun from its rising to its setting, would be rather expensive, but to those who could afford the luxury they would well repay the cost."[9]

At the same time British hospitals demonstrated that modest rotating shelters were possible and affordable. The Kelling Sanatorium for Working Men in Norwich featured at least a dozen wood framed cottages, each equipped with one or two beds, a locker, and a commode. To enable open-air treatment of tuberculosis, the front sides were almost entirely open to the elements. Because the cottages could be turned on a circular iron track away from the wind and into the sun, patients preferred them to the fixed open-sided wards that were considered cold and drafty.[10] In the 1920s another French physician, Jean Saidman, would develop a new type of sanatorium ward with a rotating row of cabins that he used for heliotherapy treatments.

While the Kelling cottages were custom designed, English manufacturers including Boulton and Paul, and Strawson's offered similarly styled prefabricated rotating chalets. Originally marketed for "isolation hospitals, cottage hospitals, sanatoria, surgeries, outhouses, etc." the houses were later adapted as seaside resort shelters and whimsical garden accessories for the artistic and well to do.[11] Irish dramatist George Bernard Shaw wrote many of his best known works in such a rotating cottage located in his garden.

Rotating hospital cottages were eminently utilitarian, but other European rotating designs from the first half of the century served to articulate new artistic, political, and philosophical trends. In 1920, German expressionist Max Taut's unrealized design for a glass-walled rotating house for the sand dunes of Konigsberg was a celebration of crystalline transparency and high-technology. Although not residences, two never-built designs by constructivist architects, Vladimir Tatlin's Monument to the Third International and Konstantin Melnikov's headquarters for Leningrad Pravda, included rotating forms meant to connect the new Soviet government with a dynamic machine aesthetic.

While rotating treatment and garden cottages appeared in the U.S. and Europe, popular attention and the work of independent inventors focused on making viable turning houses. Some proposed externally rotating designs turned in their entirety upon a slab foundation. Others had an upper section that rotated upon a fixed, but habitable, lower level. Turntables slid on ball bearing races or rolled on wheels and tracks. They were powered by hand, electric motors, or gasoline engines. Early designs, such as Thomas Gaynor's 1908 patent for a "Rotary Building" had entirely conventional exteriors indistinguishable from stationary houses.[12] In time, however, a vocabulary of common design elements emerged that most externally rotating houses shared — characteristics that suggested their kinetic abilities even when motionless.

One externally rotating home that had the distinction of actually being constructed was the Villa Girasole (1935) in Verona, Italy. Its owner, Angelo Invernizzi, an expert in reinforced concrete construction, designed Girasole with the help of a team of architects and engineers. It featured a rotating three-story aluminum-clad upper section riding on a system of wheels and rails set atop a stationary masonry base. Although Girasole was given the Italian name for sunflower, it was often turned away from the sun to keep the interior shaded in the summer, or to face the terraces uphill, enclosing the house within the landscape.[13]

Houses of the Future

In Donald Hough's 1946 comedic novel *The Camelephamoose*, about returning soldiers adjusting to postwar commercial culture, one character proclaims, "We're going into the greatest manufacturing and sales period the world has ever known." "In the new houses — the new revolving houses, by the way, are already on the market — everything will

According to Google Earth, Villa Girasole, currently owned by the Invernizzi Foundation and the Architecture Academy of Mendrisio (Switzerland), takes a little over nine hours to complete one full rotation. Image courtesy of the author.

The Heliotrop House design by Rudolf Disch. Constructed from modular sections, it can be built quickly using little energy and has a flexible architectural design to meet any need. The design uses solar energy, collects rainwater, and features a dry-compost installation for waste disposal. Image courtesy of the author.

be either of plastic or some other material."[14] A few years later, the Red Skelton film *Yellow Cab Man* featured a rotating house exhibited at a Los Angeles home show. Revealing a continued ambivalence toward the concept, the model home malfunctions, and spinning out of control, throws a tour group through the windows.[15]

Despite these predictions of an impending future where rotating houses prevailed, the actual construction of such designs were not seen in any number during the postwar era until after the advent of another kinetic architectural form — the revolving restaurant. Constructed as an instant landmark for the 1962 World's Fair, the Seattle Space Needle and its revolving restaurant embodied the cultural fascination with aeronautics, and optimism in American technical preeminence. They helped legitimate rotating structures and established characteristic design features — fully glazed walls, round plans resting on narrow columnar bases — that were often repeated on both restaurant and residential designs that followed.

The restaurants assured the public that rotating structures were both technically feasible and not nauseating. They contributed to the shifting of the primary motive for rotating house designs away from the sun to an emphasis on views and location. After the Space Needle, every known rotating house was circular in plan.[16] Some of this was aesthetic — a reflection of the developers' interest in high-tech futuristic design that dated back to Buckminster Fuller's first Dymaxion house; but circular, glass walled designs were also a logical response to the growing importance of the view as they provided all rooms an equally unobstructed vantage point.[17] In the postwar era, large windows were also integral to rotating house designs because they permitted the viewing of datum points on the landscape — helpful in confirming that these slowly revolving structures were indeed in motion.

An early built example of the futuristic rotating house was Floyd D'Angelo's 1962 vacation home at Snow Creek near Palm Springs. The all-aluminum design featured angled equilateral panels alternating glazed and solid along the circular exterior. Rather than seeking out the sun, D'Angelo's house sheltered the interior from direct desert daylight while framing vistas of the surrounding mountainscape. Roof-mounted photovoltaic cells regulated an electric motor to keep the main living area in shadow throughout the day. With its faceted glass façade and ability to rotate, D'Angelo's design inadvertently resembled Max Taut's 1920 crystal house.

In 1968 Richard T. Foster, protégé of Philip Johnson and designer of buildings for New York University and the 1964 World's Fair, developed his own residence for a four-acre site in Wilton, Connecticut. Frustrated that his various preliminary schemes did not adequately accommodate views of the adjacent pond, forest, and hillside, he opted for an unconventional solution. The result was a raised structure of reinforced concrete and steel with a round plan and fully glazed exterior walls. This section rotated on a three-ton ball bearing assembly that incorporated electrical contacts and a waste trough. On the interior, wedge-shaped rooms extended out from a fixed center core that supplied water and utilities and provided entry from the ground floor via a spiral staircase.

The drawbacks of Foster's house and other externally rotating designs help explain why, even during an age steeped in technological optimism, they were not more widely adopted. As with internally rotating plans, designers had to work out a complicated system of connections to deliver services — a problem rotating restaurants largely avoided as only their outer perimeters rotated around a stationary center that contained bathrooms and kitchens. Foster was able to fit his house with the typical appointments only by resorting to largely custom made (and costly) swivel joints, sealed trenches, and overhead storage tanks, and only with the assistance of a team of engineers and consultants. The circular plans of rotating houses also forced awkward room configurations. These factors, combined with the prevailing Jetsonian exterior forms, were sufficient to scare away many interested in the rotating concept, but unwilling to live in such a bold departure from the conventional home.

Legend has it that the Beatles used Floyd D'Angelo's rotating house to party in 1965. The house, originally designed to turn slowly with the sun, now rotates a quarter turn in fifteen seconds per the current owner's modifications. Image courtesy of the author.

Both internally and externally rotating houses sought to introduce greater variety to the living experience. They announced that home dwellers need not be limited to static settings, whether they were interior rooms or exterior views. The rotating house revealed a desire to control the environment through high technology. Articles about the houses suggested that in the minds of many designers it wasn't the house that turned, but the world that turned around the house. One enthusiastic write-up from 1908 described the power at the fingertips of the owner of a planned rotating house, "...he gives the alarm and moves his home around and around and around until he gets the breeze where he wants it. Of course sunshine and shade will be his to command, and if he desires to sleep late and the light is in his window, he presses the button near his bed and swings away from the east."[18]

Postwar designs featuring floor to ceiling glass walls further the illusion of control by isolating the inhabitant from that which passed before the windows. Because the houses turned so slowly, it was easy for the inhabitants to imagine that they were the ones not moving and that the world was turning around them. Sitting on the couch or standing doing dishes, the scene changed before their eyes. The world outside was a show put on for their amusement.

The 21st Century Rotating Home

Although the rotating house remains today on the fringe of residential design, a new generation of inventors, architects, engineers, and entrepreneurs continue to experiment with the concept. New internally rotating houses continue past efforts to maximize useable space. Swiss industrial designer Luigi Colani's 2004 Rotor House features a molded plastic interior with bathroom, bedroom, and kitchen sections. Externally rotating designs like Al and Janet Johnstone's 2004 house in LaMesa, California and the Heliotrop House by German architect Rudolf Disch still emphasize the

experience of watching landscapes in motion passing by their glass walls.

These and other contemporary designs also exhibit a new regard for energy efficiency. In recent years the search for renewable power has redirected the relationship between the rotating house and the sun, now, not for health but for energy. While turning areas of the house away from the sun's rays on warm days and into the sun on cool days is an innately passive means of controlling heat gain in occupied rooms, recent designers have supplemented this attribute with a variety of rooftop solar arrays, and innovative insulation and window tinting systems.

As in the past, rotating designs continue to be based on an unswerving conviction in progress through technological innovation. Today the integration of so-called "smart design" features reflected this interest. Describing his design, Rudolf Colani noted, "Everything inside the house can be operated by remote control. This means the rotating rooms, lights, running water and windows can all be controlled at the push of a button. You can even operate the system from outside, from the car for example."[19]

Designers continue to anticipate a surge of popular interest in rotating house designs.[20] Over the past decade numerous companies have been established in France, the UK, Australia, Germany, and the US to prefabricate and market rotating homes. While many of the technological hurdles have been overcome (if not the sometimes exorbitant costs) rotating house developers continue to face three primary challenges. First, local planning and zoning regulations and officials are ill equipped to deal with the variables that accompany rotating designs. Second, potential customers have had difficulties securing financing for rotating houses, as there are few comparables and no established record of resale values. However, the most significant impediment to the widespread adoption of the rotating house may simply be the enduring popular ambivalence about the concept, and the seemingly widespread belief that one's home — a locus of security and stability — should not rotate. □

Chad Randl is the author of *A-frame* (Princeton Architectural Press 2004) and *Revolving Architecture: A History of Buildings that Rotate, Swivel, and Pivot* (Princeton Architectural Press 2008). His articles have appeared in *Old House Journal, Adirondack Life,* and other publications. He has worked as an architectural historian at the National Park Service and is currently a PhD student in Cornell University's Department of Architecture, Art and Planning.

NOTES

1. A. Boomer, "Whirligig Ruin Wrought by a Revolving House" *Boston Daily Globe,* 9 February 1890, 24.

Al and Janet Johnstone completed their 5,100 square foot rotating home in 2004. The house is efficiently turned by a one and a half horse power motor while motion sensor lighting and roof mounted solar panels help to keep the house energy efficient. Image courtesy of the author.

2. The 1884 Broadway farce called "We, Us & Co." was set in a rotating cottage at a mineral spring. Among the humorous situations involving the house was a moonlight bagpipe serenade directed, because of the house's untimely rotation, toward the wrong window. "We, Us & Co.," *Atlanta Constitution,* 29 November 1886, 7. A house that turns inadvertently is depicted in the 1920 Buster Keaton film *One Week,* and rotating homes of the future are presented in other writings and productions referenced later in this paper.

3. The modern rotating stage is usually attributed to the Austrian producer Max Reinholdt. Margot Berthold, *A History of World Theatre* (New York: Frederick Ungar, 1980), 607.

4. *Combination Furniture Structure,* by E.H. Tate (1914, December 1914). 1,122,170 [Online]. Available: http://patft.uspto.gov/netahtml/search-bool.html

5. *Revolving Platform for Apartment Furniture,* by P.L Cimini (1918, September 10). 1,278,108 [Online]. Available: http://patft.uspto.gov/netahtml/search-bool.html

6. A 1924 article in the *LA Times* reported that a design, the description of which was remarkably similar to Cimini's patent, was constructed in Germany as a model approach to solving that country's post-war housing crisis. "Germans Construct a Revolving House," *Los Angeles Times,* June 29, 1924, p. D9.

7. *Rotatable Sections for Buildings,* by A. Granek (18, February 1958). 2,823,425 [Online]. Available: http://patft.uspto.gov/netahtml/search-bool.html

8. Most of the sources mention a design only and are not clear whether it was ever constructed. However, five years later, in an article about a proposed rotating house in New York, the *Washington Post* wrote that "...we have heard of the existence of a similar residence somewhere in France..." The considerable coverage Pellegrin and Petit's design received in the American press suggests that this residence "somewhere in France" is the same 1903 house. "A Revolving House: A Beautiful Idea Evolved by a New York Architect," *Washington Post,* 29 November 1908, M3.

9. "Houses Now on Rotary Platforms: A Novel Invention by Which Sunshine May be Enjoyed All Day Long." *New York Times,* 25 September 1904, 33.

10. Dr. James Slator, Kelling Hospital Norfolk, *The First Sanatorium for Working Men* (Guist Bottom, Norfolk , UK: The Larks Press, 2000) 8.

11. *Burke's Landed Gentry,* 11th edition, 1906, Boulton and Paul advertisement.

12. Thomas F. Gaynor. Rotary Building. US Patent 895,176, filed on November 8, 1904, and issued August 4, 1908.

13. Lidia Invernizzi, in discussion with the author, September 2006.

14. Donald Hough, *The Camelephamoose* (New York: Duell, Sloan and Pearce, 1946) 27.

15. Mike Weinstock reminds us that this depiction of emerging home technologies is not new. "Dystopian anxieties are strongly marked in literature and films, as if a measure of the anticipated effectiveness of any new technology is the peculiar mixture of dread and excitement it engenders; there is a narcotic dimension to society's dreams of interacting with technology." Mike Weinstock, "Terrain Vague: Interactive Space and the Housescape," *Architectural Design,* v. 75, no. 1, pp. 46-50.

16. In fact round buildings became so connected in the public's consciousness with rotation, that any contemporary round structures was assumed to rotate. Examples include the suspended restaurant in the 1961 Theme Building at Los Angeles International Airport, John Lautner's 1960 Malin Residence *(the Chemosphere)* and the 1948 Ford House in Aurora, Illinois, by Bruce Goff. The current owner of the Ford House, has noted that the neighbors insisted that at least part of the yurt-like structure rotated at some time in the past, though drawings and the construction of the house prove otherwise. Sidney Robinson, interview by author, 22 December 2005.

17. This is also an attribute of circular rotating restaurants. There are no bad tables in a rotating restaurant, just as there are no bad rooms (in terms of the view, at least) in a circular rotating house.

18. "A Revolving House for Jeweler Reiman" *New York Times,* July 7, 1908, p. 3.

19. Clare Chapman, "In a Spin Over Rooms That Revolve," *Sunday Times,* October 17, 2004, p. 4. This unabashed boosterism reflects Colani's skill at marketing a vision of the future, a characteristic upon which he has built his career.[20]

20. In 2004 Luigi Colani predicted that 15,000 of his Rotor House designs would be built in China during the following year. That same year Al Johnstone established a company to sell his rotating house solutions but thus far has not sold a single home. □

How to find it in the Teich Archives...

The following subject headings from the Teich Archives' computer index may be searched for topics related to this article:

ARCHITECTURE/Revolving

AGRICULTURE/Cattle

INDUSTRY, DAIRY/Machinery

EXPOSITIONS/Century 21Expo

Good Times In Bad Lobenstein

By Christine Pyle

Bad Lobenstein, Germany, a charming town of approximately 6,000 people in Thuringia, is the ancestral home of Curt Otto Teich, founder of Curt Teich & Company in Chicago. Today, only two distant Teich relatives remain in Lobenstein, but many residents still remember the Teich Family's important contributions to the town. In 2007 the Lobenstein Regional Museum planned an exhibition celebrating the 150 year anniversary of the newspaper started by Friedrich Teich, and the Teich family was invited to participate in the festivities. A public program was scheduled for the evening of October 2, and I was asked to prepare a PowerPoint presentation on Curt Teich, who emigrated from Germany in 1896. My husband, Stuart, and I accompanied a small group of Teich descendants to Lobenstein for the celebration.

Burgermeister (Mayor) Peter Oppel standing in front of the sign for Christian Teich Strasse in Lobenstein, Germany. The street was named after Christian because of all he did to better life for the people of Lobenstein. Photo courtesy of the author. 2007.

The Teich Family has a long, proud history in Bad Lobenstein, a town that has been in existence for more than 750 years. Friedrich Karl Wilhelm Teich (1819 – 1890) started the family's printing business in Lobenstein and was the founder of the newspaper, *Anzieger Für Lobenstein-Ebersdorf,* first published on October 3, 1857. The newspaper, now called *Ostthüringer Zeitung,* is still published today. Christian Teich (1843 – 1920), eldest son of Friedrich, was put in charge of running the printing plant at the age of eighteen. He went on to start another printing business in Zeulenroda, Thuringia, and to open a bookstore in Lobenstein, Christian Teich's Buchhandlung. He traveled extensively, always returning to Lobenstein with ideas for improvement. According to the family history written by Curt Teich, "[Christian] built a new water distributing system, started the municipal electric plant, took over the sanatorium and organized the first volunteer fire brigade." The sanatorium was started to make use of the local hot springs, a feature that allowed the town to use *bad,* or bath, as part of the name. Christian was also instrumental in bringing the

An overview of Lobenstein, Germany from the top of the Alte Turm (old tower), which is the tower of the old castle. Photo courtesy of the author. 2007.

railroad to his hometown, and founded charitable organizations such as the "Christian and Elise Teich Foundation," to assist with relief for the town, which was almost destroyed by economic depression. In gratitude, a street in Lobenstein is named Christian Teich Strasse.

Christian and his wife, Elise Tamm, had seven children. All five of their sons immigrated to the United States. Curt Teich, the middle son, settled in Chicago, and in January 1898 opened shop as a general printer. Curt soon realized that he needed to specialize in order to remain in business, and before long Curt Teich & Company was printing postcards of places around the world. The Teich brothers remained loyal to their hometown, a point that was emphasized during the public presentation in October.

The 2007 festivities began with the Teich offspring rendezvousing at the Oberland Hotel in Lobenstein on Sunday, September 30. Journeying to Lobenstein, in addition to Stuart and me, were Judy and Robert Teich Schieck, Susan and Leonard Teich, Carolyn Teich Adams, Katherine Teich Winston, and Günter and Doris Sagan, relatives of Robert Schieck. Burgermeister (Mayor) Peter Oppel came to the hotel that evening and was most welcoming and gracious.

The next morning, Burgermeister Oppel arrived at the hotel to take us on a walking tour of Lobenstein. The tour began with the Neue Schloss (new castle), where a terrace was named after the Teich brothers, although the reason it was so named was forgotten over the years. We wound our way through the town, to the Regional Museum where an exhibit on the Teich family was featured. After exploring the exhibits, the museum staff treated us to lunch in the courtyard, where my husband proclaimed the homemade, grilled bratwursts the best he had ever eaten in his life. Following lunch, the group made its way to the Alte Turm, the tower of the old castle, and after climbing many, many stairs, was treated to a spectacular view of Lobenstein, the surrounding rolling countryside, and the forest. A trip to the Teich family home, recognizable from postcards in the Teich Archives, was next on the agenda. That evening, we were invited to the Neue Schloss for drinks and conversation with the Burgermeister, several of the museum staff, and the Teich descendants.

The Teich family and Burgermeister Oppel at Teich Terrace across from the Sanatorium, once owned by Christian Teich. The terrace was named in honor of brothers Max and Curt Teich because of the many care packages they sent the residents of Lobenstein after World War II. Photo courtesy of the author, 2007.

The Alte Turm (old tower) is a highly visible symbol of Lobenstein, Germany. The tower is all that remains of the thirteenth century castle. Photo courtesy of the author. 2007.

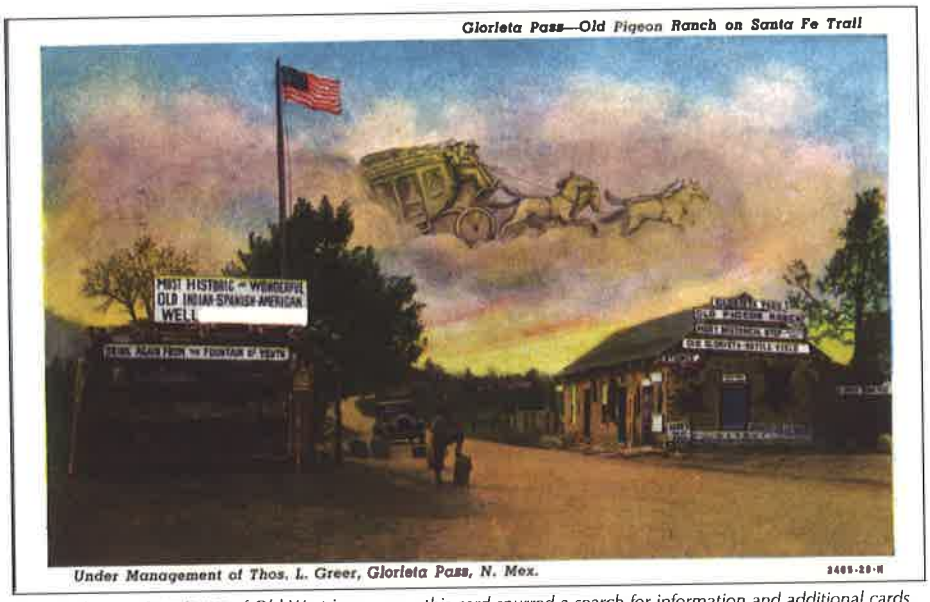
On Tuesday, Burgermeister Oppel arranged for a bus to take us on a tour of Thuringia including the dams of the Saale River which create the biggest system of artificial lakes in Germany. We gathered again in the evening at the Neue Schloss with about one hundred of Lobenstein's townspeople for the Burgermeister's presentation on the work of Friedrich and Christian Teich followed by my PowerPoint presentation on Curt Teich, which had been translated into German by Günter Sagan. The evening ended with much audience participation, and a clarification of the naming of the Teich Brothers Terrace. Several townspeople recalled with fondness the care packages sent to Lobenstein by Curt and his brother Max in an effort to lessen the deprivation after World War II. The brothers sent hundreds of packages of food and clothing over a number of years. Many of the packages included candy for the children.

The trip to Lobenstein was a wonderful experience, and having listened for many years to Ralph Teich (1925-2000), youngest son of Curt, talk about the town, the Teich family home, and the old castle, it was great fun to see for myself the places that meant so much to him. Bad Lobenstein is located in the former East Germany, and during the occupation the English language was not taught in schools until after the Berlin Wall came down in 1990. At times there were translators including Günter Sagan and the Burgermeister's son and I speak a little German, but at no time in Lobenstein was the language barrier ever an issue. The townspeople, museum staff, and Burgermeister Oppel went out of their way to make our time in Lobenstein *vollständig wunderbar* (completely wonderful). □

THOMAS L. GREER: A LIFE FROM POSTCARDS

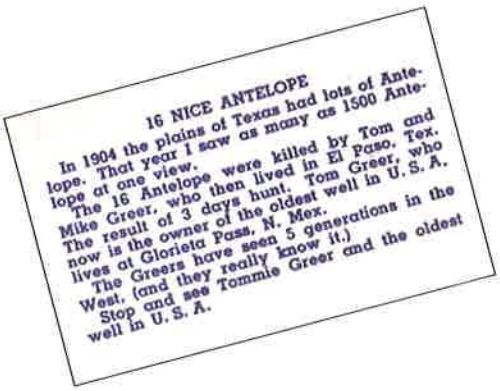
By Keith A. Sculle

My journey of discovery about a man and a place unknown to me began when my eye first traced the elements of an evocative postcard of a stage coach in flight above two structures. The structures, hand-made signs posted on both, and one with an American flag unfurled above, flanked a road where a small solitary figure occupied the foreground [Fig. A]. What was the apparition emerging from the clouds? Why was the nation's heraldry, frontier-like, pronouncing American occupancy? What, if anything, did the apparition have to do with that lonesome figure? And what did the auto in the distance behind the figure have to do with the scene which otherwise looked so much like something out of the Old West? From this sequence of questions, I began a search for answers about Thomas L. Greer and "The Oldest Well in the U. S. A." My search for answers led me down many paths.



[Fig. A] Thomas Greer's use of Old West imagery on this card spurred a search for information and additional cards featuring Glorieta Pass and Old Pigeon Ranch. Curt Teich Archives 2465-29. 1929.

After some dedicated collecting, I acquired ten postcards that "Tommie" (his local name) Greer had commissioned the Curt Teich Company to produce. Generous help from the staff of the Curt Teich Postcard Archives confirmed this tally was the complete set. The texts printed on the back of two cards made Greer even more intriguing. The first sentence on one of the cards is in the first person, but it is unclear whose :


16 NICE ANTELOPE
In 1904 the plains of Texas had lots of Antelope. That year I saw as many as 1500 Antelope at one view.
The 16 Antelope were killed by Tom and Mike Greer, who then lived in El Paso, Tex. The result of 3 days hunt. Tom Greer, who now is the owner of the oldest well in U. S. A. lives at Glorieta Pass, N. Mex.
The Greers have seen 5 generations in the West, (and they really know it.)
Stop and see Tommie Greer and the oldest well in U. S. A.

Various grammatical irregularities are an implication of Greer's education or that of his circle of friends, one of whom may have written the text for him. The other biographical card makes a centerpiece of him at the site, assuring that he is "a typical western cowboy" who was born in Arizona's Petrified Forest and "spent his early childhood chasing the wild bands of horses thru the Painted Deserts and Petrified Forest many years before they were taken for subject by our most modern writers" [Fig. B]. *The National Geographic Magazine* photographed the image for this card in 1929, turning Greer into something of a western celebrity which he was obviously willing to broadcast on the back of the card. Limited formal education aside, Tommie had the makings of a promoter.

Thanks to a very capable specialist in New Mexican genealogy, Howard W. Henry, I learned Greer died in Santa Fe County in February 1968 and a comparatively easy search for his obituary in the *Las Vegas Optic* (February 6, 1968) provided the following:

> He was born at Woodruff, Apache County, Ariz., and was the son of the late Nathaniel W. and Mattie E. Phelps Greer. He was 86 years of age. Greer established the 'Cowboy Park' at Juarez, Mexico. Following that, he moved to New Mexico from El Paso, Tex., in 1914 and first made his home at Onava where he resided for five years. He moved to the 'Oldest Well in U.S.A' in 1925, which he operated until the time of his death.

Typical of many promoters, Greer built a foundation in some fact. The obituary

[Fig. B] Greer, a "typical western cowboy," inside the trading post. Curt Teich Archives 2755-29. 1929.

verified his claims in the cards about his birthplace and the rugged setting in which he lived. It also hinted further at his talents as a pageant master; for he had founded Cowboy Park, more "entertainment than rodeo," according to Gracie Graciela at the University of Texas, El Paso's local history collection. El Paso city directories available through the city's historical society showed that Greer had first lived in the city with his father, a successful businessman who owned the multi-purpose Star Livery which included a blacksmith, a livery and feed stable, and a carriage factory.

A document in the Fray Angélico Chávez History Library in Santa Fe dated Greer's "oldest well in the nation" to only about 1858 (when Pigeon Ranch's owner finished it to supply pure water). This document sent me back to wondering about Greer's essential character.

Greer's birth into modest financial circumstances, his father's success as a businessman, and Greer's turn to entertainment (Cowboy Park and the Oldest Well in the U.S.A.) seemed an intriguing blend of opposites — the practical and the imaginative. To learn more about how this blend formulated Greer's work, I searched for and found the Greer family. His grandson resisted elaboration on the facts, except to note that the true merit of the site his grandfather developed for postcard viewing was the Civil War battlefield at Glorieta Pass and less the Old Spanish Well that was moved two or three times to avoid the expanding automobile highway that divided the sites. So, back to the cards I turned for more clues.

Ultimately, the postcards proved to be the richest resource for plumbing Tommie Greer's personality within the factual skeleton gleaned from written records. Substituting the cards for an actual visit to the site, I assumed the visitor's usual perspective, looking first from the site's perimeter before concentrating on details. In this way the cards seemed to organize themselves for further investigation. Borders on several cards announce it was under his management; Greer clearly proclaimed his dominion over the site. Presumably Greer himself stands alone on the bluff overlooking his domain in one of the first cards printed [Fig. C]. A highway divides the frame in half along a virtually uninterrupted diagonal from the upper right to the lower left as a way of commanding the viewer's attention. We learn from Greer's emphatic text that the highway is indeed the coveted gateway to his display. Cars parked on either side of the highway give balance to the design, set an inviting tone, and tout the full complement of his tourist attractions. Words surround the card's white border: battlefield, Indian-Spanish trading post, and oldest well in the United States. Information on the back of the card confirms Greer's desire to exhibit an Old West spectacle:

> GLORIETA PASS, THE OLD WELL, OLD PIGEON RANCH, . . . are among the most historical landmarks on Santa Fe Trail. Here many years before the Spanish came, is where the Indians met in trade, battle, and contests of skill. Also the Spanish and Indians as did the Americans who came thru with the Santa Fe Trail.

In advertising the West, Greer valued age over progress, beginning with how old and remote the territory was and ending with the era of public access:

> From the natural location, as the pass over the Mt. together with the fact in dry season it is the only water for many miles, and was one of the most important Mail and Stage stops on Santa Fe Trail. . . until the coming of auto and the wonderful new highways, which is cause for it all being opened again.

Greer's presence seems to be the natural outcome of the mounting American control of the Old West and his management a crowning public service. Greer's talent for entertainment comes into play with the illusion that travelers can have it both ways — being *in* the Old West without being *of* the Old West. An afterthought, Greer's third paragraph states briefly: "It

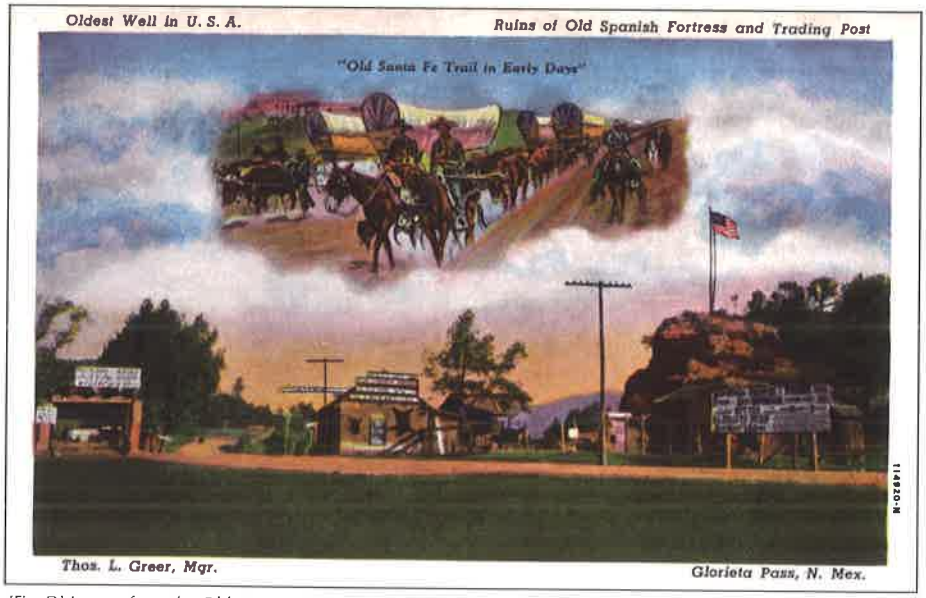
[Fig. C] Original photograph used by the Teich Company for the postcard of Thomas Greer looking out over the trading post. Curt Teich Archives production file 2756-29. 1929.

was also scene of most decisive Battle in Southwest, during the Civil War, March 27-29, 1862." Clearly Greer judged the battlefield an adjunct to his Old West show.

Further mixing the past and present in a wonderful illusion, two cards portray historic figures on the Santa Fe Trail in clouds superimposed above the scene. One is the first card I saw of Greer's work, and the other is older, published in 1927, making it more certain that Greer, from the first, dealt in the alchemy of transforming the mundane into a dream for public consumption [Fig. D]. Earlier hardships and conflicts — Indians spared death by water from the well, Spaniards taking property from the Indians, Civil War soldiers in combat — were left in the past. Modern transportation and Greer's benevolent curatorship enabled sightseers to enjoy the harmonious resolution.

Greer recounted the site's lore in great detail. More than half, six cards in fact, were dedicated to close-ups of the well, trading post, and battlefield. He wrote such lengthy interpretations on the backs that precious little space remained for senders' own messages home. One card's text about the well, for example, tells that it "was first visited by Coronado" in 1541 "and was then being used by Indians" — contradicting himself that Coronado was the first to visit the well. Greer reveals his predisposition to the victorious whites, yet uses Indian folklore to romanticize the site. Another card retells the myth of the well's origins from a spring where an Indian chief sacrificed himself rather than an Indian maid in order to end the drought. Yet another card, quotes French-American Alexander Valle's (known as Pigeon) description of the events of the Civil War battle at Glorieta Pass. His "Pidgin English" is the reason for the curious name "Pigeon Ranch" which was used for Valle's ranch house, trading post, and the surrounding grounds [Fig. E]. The quotation also layers in a further exotic quality about the site, making it seem truly beyond the ordinary, and further conflating the past with the present.

Greer's failure to leave much space on his postcards for personal messages was unusual for souvenir cards. He used the space not only for detailing the site's disparate parts, but also to tie them collectively into his boast that the site's various attractions were greater than the sum of its significant parts. His was "one of the oldest and most historical landmarks, not only in the West, but in the U.S.A. . . .," he pronounced on one.



[Fig. D] Images from the Old West are mixed with the contemporary by Greer to promote the trading post as a tourist spot. Curt Teich Archives A114920. 1927.

[Fig. E] Old Pigeon Ranch and the oldest well in the west were first owned by Alexander Valle. Curt Teich Archives A110574. 1927.

The text on another card made claims about the United States' territorial expansion in seemingly gratuitous terms. In 1841, the card reads, Spanish capture of the Texans' first train of traders "brought on the final break between Texas and Mexico," and in 1846 Stephen W. Kearney, "after dispersing the Spanish forces," is credited with having "declared the territory American." Greer simply could not resist making patriotic appeals for the entertainment of sightseers as he had done with the flag on the front of the card.

No means seemed too unlikely in his designs. One of the smallest signs on the well invites visitors to "Drink Again from The Fountain of Youth". This sign, which doesn't appear on any of the later cards, taps into the "myth of origin" used at some historic sites. Greer, likely unaware of the widespread commonality, nonetheless summons his site's emotive power, thereby granting the visitor renewed life. It implies a transcendent magical capacity distinct from any earthly history lessons he aimed at visitors' intellect.

Further verification of Greer's elaborate showmanship is derived from his consistent mention of his site's location astride the old Santa Fe Trail. His preference for this historical reference prevented him from piercing the illusion of the conflated past-present by acknowledging the highway by name. It was Route 66, a federal highway newly designated as part of the nationwide system of trunk roads in 1926 — only one year after he took ownership of the site. The publication span of his ten cards, 1927 to 1934, fits neatly within the period when Route 66 ran through his site, 1926-1939. During those years, Greer strategically positioned his site for commercial gain from the Santa Rosa-Santa Fe loop of Route 66 before it was taken out of use in favor of the alignment straight between Albuquerque and Santa Rosa. Greer commissioned only two more postcards, and those shortly after the demise of the Santa Rosa-Santa Fe loop, although he stayed in business for nearly thirty more years. He wasn't wasting money on a site whose profit limits had been reached.

On the last cards Greer issued inviting travelers to come, see, and shop at his spectacle, Greer consciously divulged the two distinct approaches he formerly masked — history and entertainment. The card first produced in 1934 and re-issued at least five years later, shows two handlers working with bears [Fig. F]. Printed on the front, beneath a standing bear, a superimposed block reads "Oldest Well U. S. A." History and entertainment are finally avowed side by side.

The final card, produced in 1938, reprises the composition of one printed in 1929 showing Greer overlooking his domain [Fig. G]. Pictured are the old well, trading post, and battlefield with the similar diagonally arranged road through the frame, but the view is "soon after Battle in 1862." In this historical reverie, Greer has stepped out of the view in which he positioned himself nine years before but, on the back of the card, he repeats his refrain: the highway traveler to his site can truly experience history.

Not only do Greer's postcards open a window into his inner life, but they are his management's most enduring legacy. The order of the historic elements' importance at the site has changed in recent times. The Civil War battlefield that Greer ranked far below the Indian-Spanish-Old West site now far overshadows that combination. □

[Fig. F] Trained bears were part of the attractions at Greer's trading post by the 1930s. Curt Teich Archives 4A496. 1934.

Keith A. Sculle is the Head of Research and Education for the Illinois Historic Preservation Agency in Springfield, Illinois. He has published extensively on the subjects of the both the actual and the imagined landscape in American history.

[Fig G] The last postcard commissioned by Thomas Greer depicts the trading post site as it would most likely have looked during the Civil War. Curt Teich Archives 8A116. 1938.

How to find it in the Teich Archives...

The following subject headings from the Teich Archives' computer index may be searched for topics related to this article:

HISTORIC, OTHER/Landmarks Locations

RANCHES/Residences

WARS/Civil War

CATALOGING NOTES

Business as Usual via Postal Reply Cards

By Kory Kreiseder

As the Lake County Discovery Museum's collections cataloger, I have had the opportunity to view many different types and styles of postcards. Occasionally a card causes me to stop and take notice. I wonder who wrote the card and what the history is behind the postcard or the author. A recent donation of 228 postal reply cards dating from the 1880s through 1920 did just this. At first, with their lackluster beige paper and simple black lettering, the cards seemed unworthy of a second glance. However, upon reading the messages about people's interests and the issues of the day, I realized the historical importance of these unremarkable looking cards.

By returning this postal reply card, a consumer could receive a visit from a CommonWealth Electric Company representative who could detail the benefits of having electricity in the home. Curt Teich Archives C5306. 1905.

One postal reply card dated 1905 advertises the Commonwealth Electric Company. The card informs the home owner how electricity can be used to power an "electric curling iron heater, electric flat iron and electric fan." Upon sending in the reply card, the home owner would receive a visit from a company representative who would explain how amazing it could be to have electricity in the home, not only due to its many wonderful uses, but also because electricity did not cause smoke or odors and did not require matches.

From the late nineteenth century into the very early twentieth century, there were at least twenty different electric companies. Although electricity was initially supplied to businesses only, as competition increased companies found it necessary to branch out into homes in order to continue to expand. During this time, Samuel Insull, the father of Commonwealth Edison, was purchasing electric companies with the intent to create a monopoly. Insull even wrote about how to build a monopoly in his 1915 book *Central-Station Electric Service*. In order to buy up the competition, Insull would sell stock in one company to finance the purchase of the next company.

Another postcard, dated 1913, comes from the brokerage firm Russell, Brewster & Co. requesting information on terms for which they could purchase Commonwealth Edison stock. This stock continued to be in demand until the Great Depression, at which time many electricity investors fell into ruin and Insull quietly left the country. Prior to the Depression, Insull had partial ownership in two investment companies which bought shares of Insull's companies. "The ongoing transfers of stock and money, though not illegal, created a complex pyramid that was easy to topple."[1] In 1934, investigators brought Insull back to the United States and charged him with violation of bankruptcy law, embezzlement, and mail fraud. Although found innocent on all charges, Insull's reputation was damaged, and he moved to Paris where he remained for the last years of his life.

Postal reply cards from Greenebaum Sons Bank & Trust Co. in 1914 and 1915, advertise store fronts for rent in a "high-class building" at the southwest corner of California Avenue and Diversey Avenues in Chicago. Looking at these cards, sent out months apart, one might wonder why these properties continued to stand empty during this time. According to a report in the Chicago Tribune on December 31, 1914, the real estate market was the worst the city had ever experienced due to the economic atmosphere brought on by the beginning of World War I as well as the failure of many private banks. Nineteen-fourteen was proving to be "...a year of calamitous happening in practically every other form of investments, and of hesitation, apprehension, and a decreased volume of business in practically every line of commercial and industrial endeavor."[2] Even though 1914 was difficult, the Greenebaum family business continued to operate. The family business was founded in 1855 and continued until 1921 when the "Greenebaum Investment Company separated from the bank to specialize in mortgage banking." When the stock market crashed in 1929, the bank partnered with a larger institution. The investment company continued to survive on its own through the generosity of Moses Greenebaum who used his personal finances to pay interest and principal payments for his mortgage bond customers.[3]

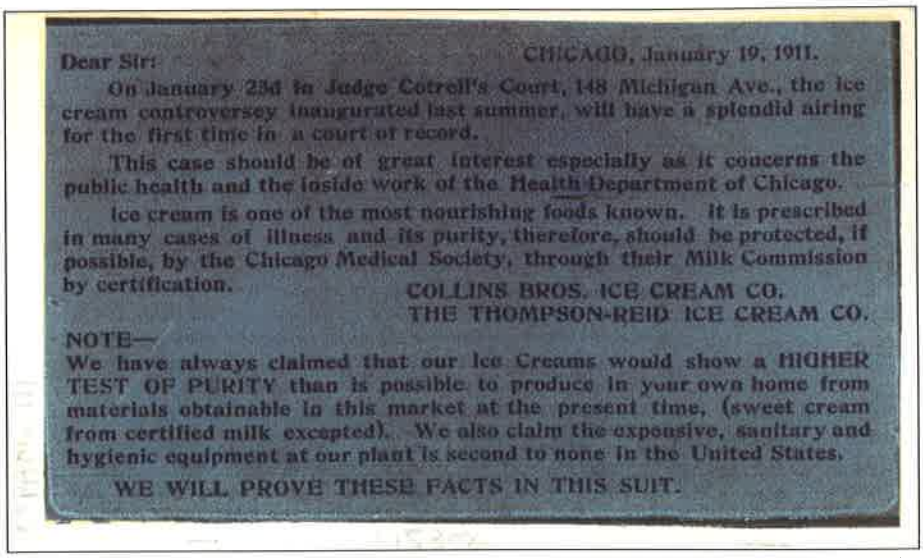
The Hinckley & Schmitt postal reply card dated 1900, advertises ten gallon cans of spring water for $1, fifty quarts of ginger ale for $7.50 and fifty quarts of carbonated water for $6. At this time Hinckley & Schmitt had already been in the business for twelve years. They began in 1888 when White Rock Spring water deliveryman, Otis Hinckley, and pharmacist's assistant, George Schmitt, joined together to form Hinckley & Schmitt. At the time most Chicagoans drank water that came straight from Lake Michigan. Water borne diseases such as typhoid, cholera, and dysentery were common. When customers came in to purchase their prescriptions Schmitt noticed they were also purchasing spring water. Schmitt quickly realized that the bottled water industry was lacking suppliers in Chicago. He and Hinckley joined together to purchase water from White Rock of Waukesha, Wisconsin. At the time Waukesha had as many as sixty springs and was known as the center for mineral spring water and for their spas where celebrities visited to relax. Now known as Hinckley Springs, the company is still in operation today.

In 1914 women were invited to attend the Republican Mass Meeting in Chicago, possibly for the first time after women were granted suffrage in Illinois in 1913.

Another pre-printed postal reply card dated January 31, 1905, has a personal message written over it from C.W. Fischer, of the barber chair manufacturer Theo. A. Kochs Company, to Mr. Rob Murbeck of Chicago. Fischer states "If you have no job now, may need a teamster soon. Please call and see me." At this time, goods were delivered by horse team, which was driven by a teamster. These men were a vital part of American commerce. The teamster's life was not easy. They often worked up to eighteen hours a day, seven days a week for an average of $2.00 per day. They were also required to pay for the loss or damage of any goods.[4] Although this postcard does not say if this was a union job, teamsters started forming unions at the end of the nineteenth century. One of the largest and deadliest teamster strikes took place in Chicago just two months after this card was sent. The reason for the strike is not unfamiliar today: the International Brotherhood of Teamsters rallied with the cloth cutters union of Montgomery Ward, who were striking over the outsourcing of jobs to non-union companies. Unfortunately the strike, which lasted approximately five months and resulted in twenty-one deaths, did not end favorably for the unions. According to the Teamsters Union, it was Montgomery Ward's "cutthroat tactics" that broke the strike.[5]

On January 19, 1911, J.D. Collins of both the Collins Brothers Ice Cream Co. and the Thompson-Reid Ice Cream Company sent out postcards notifying the citizens of Chicago of the outrage they should have over the lawsuit filed against the ice cream companies by the Chicago Health Department. The card states that on January 23, 1911, in Judge Cotrell's court, "the ice cream controversy inaugurated last summer will have a splendid airing for the first time in a court record. This case should be of great interest especially as it concerns the public health and the inside work of the Health Department of Chicago. Ice cream is one of the most nourishing foods known. It is prescribed in many cases of illness and its purity, therefore, should be protected, if possible, by the Chicago Medical Society, through their Milk Commission by certification." It later goes on to say that their ice cream has a "higher test of purity than found in your own home" and their "sanitary and hygienic equipment is second to none in the United States."

After these cards were mailed out on January 19, the Chicago Tribune ran a story on January 24, 1911 stating that Judge Cottrell warned Collins to refrain from sending out any further literature about the case.[6] It appears that Collins heeded Judge Cottrell's words. However after many months of trial, Collins clearly was not truthful in earlier comments as he was indicted, and his ice cream was found to be unfit for food as it contained "filthy, decomposed and putrid animal substances as well as filthy and putrid vegetable substances."[7]



Dear Sir: CHICAGO, January 19, 1911.

On January 23d in Judge Cotrell's Court, 148 Michigan Ave., the ice cream controversy inaugurated last summer, will have a splendid airing for the first time in a court of record.

This case should be of great interest especially as it concerns the public health and the inside work of the Health Department of Chicago.

Ice cream is one of the most nourishing foods known. It is prescribed in many cases of illness and its purity, therefore, should be protected, if possible, by the Chicago Medical Society, through their Milk Commission by certification.

COLLINS BROS. ICE CREAM CO.
THE THOMPSON-REID ICE CREAM CO.

NOTE—
We have always claimed that our Ice Creams would show a HIGHER TEST OF PURITY than is possible to produce in your own home from materials obtainable in this market at the present time, (sweet cream from certified milk excepted). We also claim the expensive, sanitary and hygienic equipment at our plant is second to none in the United States.

WE WILL PROVE THESE FACTS IN THIS SUIT.

Inspite of the lofty claims made by the ice cream companies about the quality of their products, the courts ruled the ice cream to be unfit for consumption. Curt Teich Archives G5302. 1911.

Although these postal reply cards are from centuries past, they give us a window into how, in many ways, life in twenty-first century Chicago is not much different. There are still fluctuations in the economy, wars, new technologies and changes in the workplace. And recently there have been trials over questionable business practices not unlike 1911's ice cream controversy or Insull's embezzlement charges in the 1930s. Much has changed, but much still remains the same. ☐

NOTES

1. Claudia La Rocco, "The Men Who Would Be King," *Museum of American Financial History,* 12 Mar. 2008 www.financialhistory.org/fh/2002/75-1. htm.

2. Frank N. Wood, "Realty only bright spot in bad year," *Chicago Daily Tribune,* 31 Dec. 1914: 17.

3. "Program at NSCI: The Greenbaums: Memoirs of a Pioneer Chicago Jewish Family" *Chicago Jewish History,* Summer 2005: 7.

4. "The Teamster Century, The First Teamsters: Building a Union," *International Brotherhood of Teamsters,* 4 Mar. 2008: 1.

5. "Teamsters 100th Anniversary," *Teamster,* Sep/Oct. 2003: 3-4.

6. "Warns Ice Cream Company," *Chicago Daily Tribune,* 24 Jan. 1911.

7. "Three Ice Cream Firms Indicted," *Chicago Daily Tribune,* 20 Apr. 1911.

INDICIA

Images from the Curt Teich Archives are included as illustrations in many and varied publications. **Indicia** *is an annotated "booklist" of recent publications and exhibitions in which Teich Archives images appear.*

☐ MacKenzie, Talitha. *Indian Summer.* 2007 by Sonas Multimedia (CD).

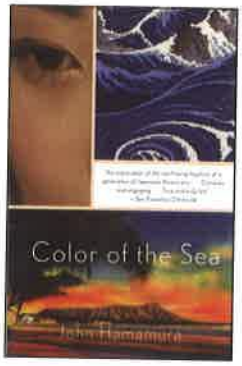
Songwriter and musician Talitha MacKenzie explores her roots on her latest album, *Indian Summer.* MacKenzie grew up on Long Island, New York, but has resided in Scotland since 1987. She earned a degree in Ethnomusicology at the New England Conservatory of Music and speaks Russian and Gaelic, both of which appear in her songwriting.

Combining the same Celtic sounds that influenced her previous works and the rhythms and traditions of Native American music, *Indian Summer* is an eclectic mix of traditional and contemporary sound. The track "Land of the Setting Sun" received fifth place in the World Music category of the twelfth annual USA Songwriting Competition.

A Teich postcard was used for the CD cover.

Diamond Head, Hawaii is a dormant volcano crater seen here from Waikiki Beach. The crater is sometimes called the "Gibraltar of the Pacific." This postcard image was used for the paperback edition of the novel Color of the Sea. *Curt Teich Archives 4AH791. 1934.*

☐ Hamamura, John. *Color of the Sea.* New York: Anchor Books, 2006. ISBN 978-0-307-38607-6. 321 pages.



Color of the Sea, John Hamamura's debut novel, follows the struggle of second generation Japanese-Americans to reconcile their American spirits and ideals with their Japanese heritage. Set in 1930s Hawaii and 1940s California and Japan, the book covers two decades of turbulent relations between America and Japan through the eyes of "second class" American citizens.

A postcard image from the Teich Archives was used for the cover art of the paperback edition.

☐ Sculle, Keith A., "The Old West, When a Highway Ran Through It," *El Palacio,* (Winter 2007-2008) 50-57.

The Old West has often been romanticized in books, movies, and song — and also on postcards. In the Winter 2007 edition of *El Palacio,* collector Keith Sculle analyzes a series of Teich postcards commissioned by Thomas L. Greer between 1926 and 1938.

Greer owned and operated a spot known as Pigeon's Ranch along the Santa Fe Trail in New Mexico. As one of the few places to refuel and find water along that route, Greer saw an opportunity to create a tourist attraction. The postcards reflect his opinions on what were the most significant — and sometimes fantastic — features of the location. In addition to claiming the oldest well in the United States (allegedly discovered by Coronado himself), Greer seemed to revel in the location's unsettled past, citing the numerous conflicts that occurred between Native Americans and the Spanish, and a decisive Civil War battle. Although the tales they tell may be exaggerated, Greer's postcards document a time when Old West imagery was an important part of the American experience.

The postcards used throughout the article are from the Teich Archives.

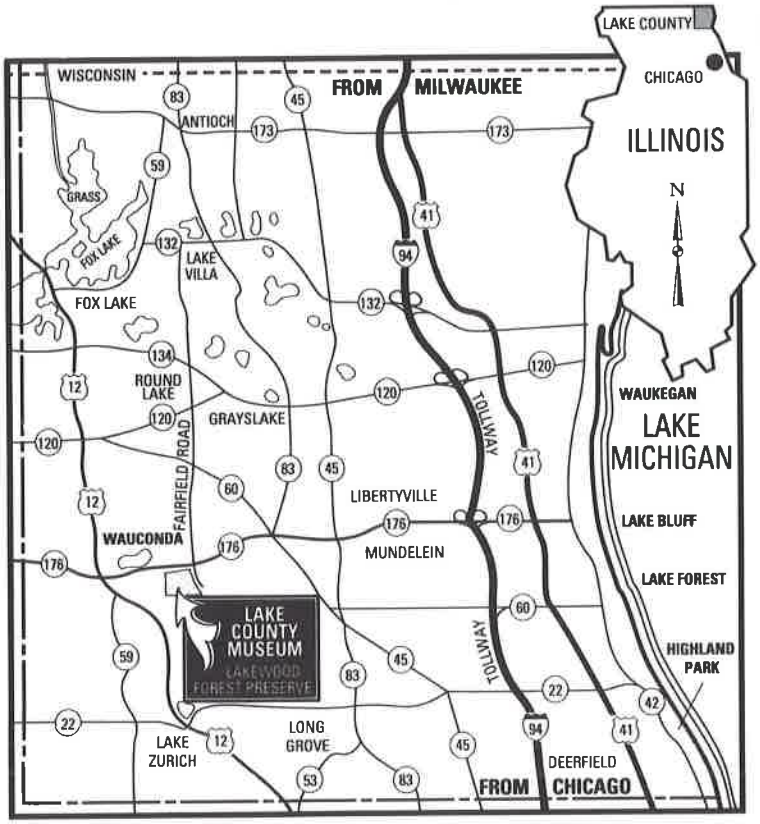
☐ Goldsborough, Robert. "It's in the Cards: Collecting 'Large Letter Linens.'" *Lifetimes,* November 2007.

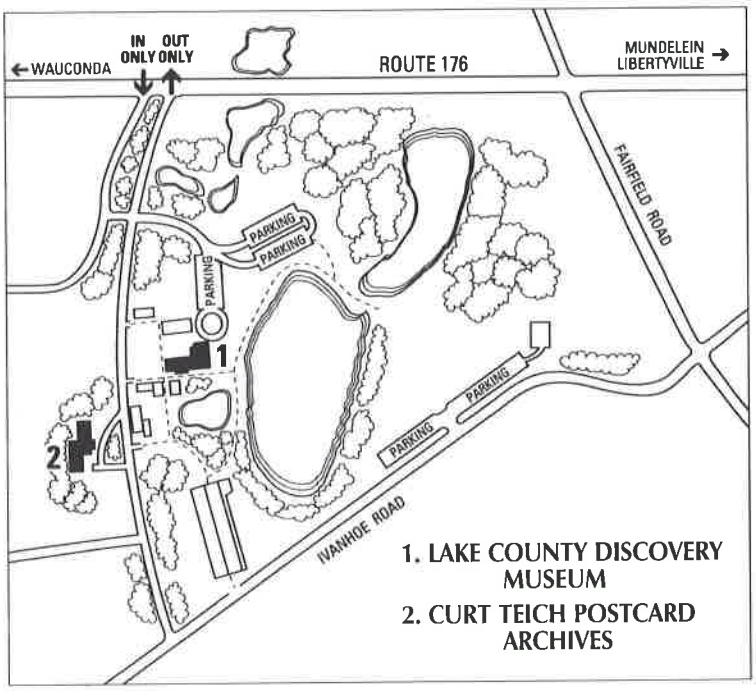
The 1,300 Large Letter linen cards printed by the Teich Company offer greetings from locations around the world and all the states in the U.S. — except Hawaii, which sends its greetings with an "Aloha." The Teich Company is recognized as one of the most prolific printers of the cards which are still highly collectable today. Large Letter cards were at the height of their popularity from the mid 1930s to the 1950s and are considered by some to be an excellent record of the thoughts of the nation during those decades.

In an article in *Lifetimes,* the publication of Blue Cross and Blue Shield of Illinois, Robert Goldsborough explores his collection of Large Letter cards printed by the Teich Company and shares his observations about the printing styles and subject choices.

Large Letter cards printed by the Teich Company and a photograph of the founder, Curt Teich, Sr., are used to illustrate the article. ☐

The Village of Brookfield in Illinois is best known for being the home of the Brookfield Zoo. Images of the zoo appear in many of the letters on this Large Letter linen card. Curt Teich Archives 0CH1822. 1950.





The Museum is located about 40 miles northwest of Chicago in the Lakewood Forest Preserve, Route 176 and Fairfield Road, Wauconda, IL 60084 (847) 968-3381.

The Curt Teich Company operated in Chicago from 1898 to 1978 as a printer of postcards, advertising pamphlets and brochures, maps, blotters, and sundry other printed items. The company eventually became the largest volume producer of postcards in the world. Over the span of 80 years of business, Teich saved copies of everything his firm printed, including most of the original photographic layout work. In this way he established an industrial archives that now exists as the nucleus of the Curt Teich Postcard Archives at the Lake County Discovery Museum. It is the intention of the Museum to preserve this resource and to research and analyze the importance postcard views have for understanding history.

IMAGE FILE is published by the Lake County Discovery Museum: Curt Teich Postcard Archives, which is a section of the Lake County Forest Preserves. ISSN-07430-7617.

Image File provides a forum for discussions related to twentieth century culture. Articles, review essays, and news items will be considered for publication. Guidelines for submission of articles are available upon request by writing to the Publications Editor, Lake County Discovery Museum, Curt Teich Archives, Wauconda, IL 60084.

The *Chicago Manual of Style* 14th edition (Chicago, 1993) is used as the standard for style and footnote format. Decisions on manuscripts will be rendered within four weeks of submissions. Offers to review books or suggestions of books to review are welcomed.

Christine Pyle, Editor, **Image File**
Heather M. Johnson, Editor, **Image File**

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